



# Bonhams

## The Mary and Cheney Cowles Collection of Classical Chinese Furniture

New York | March 20, 2023





# The Mary and Cheney Cowles Collection of Classical Chinese Furniture

New York | Monday March 20, 2023 at 11am

## BONHAMS

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## SALE NUMBER

28440  
Lots 81 - 100

## ILLUSTRATIONS

Front Cover: Lot 81  
Inside Front Cover: Lot 88  
Inside Rear Cover: Lot 98  
Back Cover: Lot 88 (detail)

## PREVIEW

Wednesday March 15, 10am-5pm  
Thursday March 16, 10am-5pm  
Friday March 17, 10am-5pm  
Saturday March 18, 10am-5pm  
Sunday March 19, 10am-5pm

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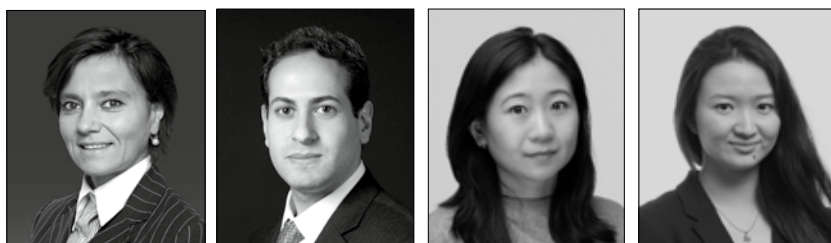
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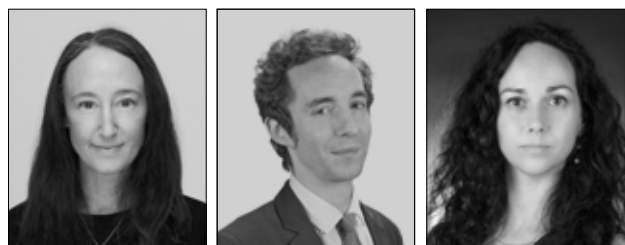


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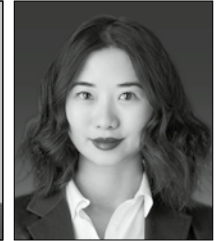
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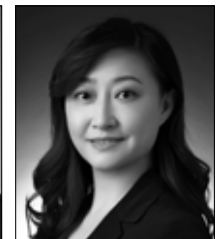
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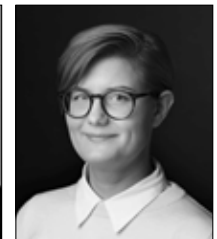
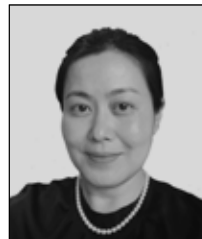


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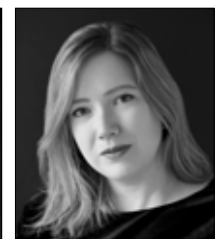
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# 明清家具製造地區辨流

眾所周知，明清家具代表了中國古典家具的美學高度和製作工藝，尤其是明式家具，雖然它是一種時代風格，但因文化地理的不同、風土人情的差異，各地流行的風格、形製、工藝以及採用的材質或多或少都有差別。即使由於流通性造成原產地的歸屬不明，我們可憑藉積累的經驗，通過家具外觀風貌的分析，仍能大致判斷出一件家具究竟屬於蘇作、晉作、京作、廣作、閩作、皖作……甚至更具體到蘇南還是蘇北……

明清硬木家具，很大一部分是用進口的優質木材製成的，如黃花梨、紫檀、烏木等，自南至北，各地均有生產，精緻的主要產自廣州、福建、浙江、江蘇、安徽、北京等地區。儘管如此，為對應農耕時代社會各個階層對家具大規模的實際需求，就地取材，本地化的生產加工仍占主流。如兩廣一帶常用鐵力木；福建地區常用雞翅木、龍眼木、紅豆杉、鐵力木；浙江常用黃楊、銀杏、香樟、白樺等；江蘇地區常用血櫟、柞榛、柞桑、黃楊、柏木；安徽、江西地區常用紅豆杉、楠木、苦楝；山東地區常用棗木、槐木；河北、山西、陝西、甘肅常用核桃木、榆木、椿木、高麗木。傳統地方材料的家具製品，為我們在研究明清硬木家具的製造地區提供了依據，如本場拍品84號黃花梨夾頭榫平頭案、91號黃花梨一對圈椅、82號黃花梨插肩榫酒桌、87號黃花梨藥櫃。它們的造型工藝與江蘇地區多有出現的櫟木、柏木、柞榛木製品基本一致，無疑它們隸屬於蘇作的範疇。另外，作為硬木家具的地方輔材，也成為我們研究製造地區的重要依據。

貿易和港口造就了城市的繁榮，外來木材進口的重要口岸逐漸成為加工製作的中心。

如廣州港。在明初已經成為通商口岸，嘉靖年間禁海時期也是保留的唯一對外通商口岸。清康熙二十四年（1685年）粵海關是清政府設置的四海關之一，至乾隆時期，貿易政策縮緊，推行廣州“一口通商”。由於特定的地理優勢，廣州港也逐步成為廣作家具的生產重鎮。由於外來優質木材充足，廣作家具用料一般不採用拼接方式，多是一木製成，如有束腰結構的桌、凳、床坐、椅坐、幾的牙板與束腰，多採用一木連做。造型多採用鼓腿彭牙式，腿足採用大挖內翻馬蹄，邊抹用素混面或簡單的冰盤沿。因地處潮濕悶熱的地帶，為防止腐蝕，馬蹄足較高，如本場拍品83號紫檀鼓腿彭牙式地桌。坐臥具一般採用硬屉，花格一般不用攢接，而採用整板鏤鑲雕刻，櫃門、櫃幫裝心板用料較厚，故可以採用落膛起鼓式，如本場拍品90號紫檀黃花梨案頭櫃。由於用料壯碩帶來的穩定性，榫卯結構相對單一，構件之間不採用穿

銷、銷釘，更不採用因潮濕易導致霉變的動物膠作為粘合劑。進入17世紀末，受到西方文化的衝擊，廣式家具製作大量摹仿西洋樣式，形成一股空前的“西洋熱”。用料粗大，體態厚重，雕刻繁縟的“廣式家具”成為一種潮流，同時也成為我國清式家具的重要代表。

福建地區自古是東南沿海的重要通商港口，尤其明隆慶元年（1567年）隆慶開關，福建漳州月港推行“一口通商”，自此漳州、泉州、福州、莆田等地區也成“閩作”家具的製作加工中心，由於受到漢地文化與當地土著文化的影響，家具和地方風格獨特。同樣因近港易得木材，用料大多闊綽，家具尺寸碩大，供案最為多見，大多採用黃花梨、鐵梨木厚獨板所製。供案喜用大翹頭，夾頭牙板分連牙和斷牙兩種，牙板厚實，牙頭多用螭龍紋，腿足多為撇腿素混面。條桌一般採用假四面平式，有的腿足之間使用羅鍋枳加固。櫥櫃中最具代表是帶座架的圓角櫃，用材纖細飄逸，它們共同的特點是構件之間也同樣不採用銷釘或動物膠加固。閩人又擅漆，雕漆、款彩、薄螺鈿、黑漆描金、金漆等應用廣泛，拍品100號紅漆描金圍屏極有可能是出自福建的作品。

浙、江、皖自明中葉後，木材消費進入了高潮，市場硬木和良材除來自本地外，還來源贛、閩、粵省，通過椎關、回空夾帶、外域輸入、販海幾種渠道，以滿足園林、建築、家具、器物等的需要。一方面成就了園林、家具等行業的黃金時代。另一方面揭示資源日漸匱乏及硬木高成本的真相。因此在家具用料上極為節制，尤其是以蘇州、揚州為中心的蘇作家具，可謂做到了“惜木如金”的境界，並以造型優美、線條流暢、結構合理、比例適度等特色，成為我國明式家具的代表。除了與世共睹的藝術成就之外，為節省材料，又能增加功能與美觀，裝飾構件多採用攢接，鬥簇的工藝，如此場拍品81號黃花梨萬年太平紋官帽椅，拍品98號黃花梨福字紋官帽椅，拍品88號黃花梨仿竹節圈椅三種不同風格的攢靠背。凳、椅、床坐通常採用軟屉。構件之間除利用榫卯外另施加穿銷、銷釘加固，偶有採用濃稠漆漿作為粘合劑。大部分構件聯接的背部及底部披麻掛灰髹漆以防止伸漲。外來優質材料與當地所產材料，混作也是其一大特點。如櫃面、桌案面等採用瘰木裝心板，抽屜及背板採用杉木、楠木、棟木等，桌案、櫃、凳、椅、床的穿帶、穿銷、彎帶，托帶採用櫟木、柞榛木等。裝飾構件上也經常使用黃楊木、柞榛木、烏木混作，如櫃架、床等圍子上的卡子花等。地方材料的使用為我們辨別家具的產地提供更直接的線索。清中葉後，江南家具雖受到廣式、京式的影響，結構上仍然保持傳統的手法，較容易辨別。





林下幽居：瑪麗及采尼·考爾斯伉儷中國古典家具珍藏；宅中所攝部分亮點拍品

北方地區以京作家具為代表，主要生產宮廷家具為主。明代宮廷家具及生活用品由御用監專辦，工匠來自全國各地，以江浙一帶居多。清代大部分由清宮內務府造辦處宮廷作坊製造，小部分由內務府下令在江浙及兩廣等地定制採辦，還有一部分為各地官員進貢。造辦處設有單獨的木作，從全國各地招募的優秀工匠服役，其主要來源於廣東、江蘇兩地，取廣、蘇二作之長，百工之巧思，化西洋風氣為己用，在風格、設計、製作上明顯區別於其他地區，材料主要用紫檀、黃花梨、酸枝為主。此場拍品92號紫檀無束腰條桌就是一典型的佳例，外造型和牙板有廣作的氣韻，邊抹結構上又有蘇作的特點，採用垛邊，將邊抹分成上下兩層，既節省了材料，又很好完成腿足與面板、牙板力學分解，此也是蘇作一腿三牙方桌慣用的手法。需要特別提出的是，京作家具的結

構之間極少採用銷釘，而多采用動物膠，如魚鰾膠、牛骨膠等作為粘合劑加固，其在乾燥的環境中易於長期保留。

地域性傳統家具製造探究和辨流，是對原有系統的進一步深化，是恢復歷史原貌，尊重文化原態的態度。從地方材質、營造特點入手，是一個曲徑通幽的有效途徑，此次專場拍賣集萃的部分佳作，正為我們展示了這一特點。

張金華  
中國國家博物館家具顧問  
明清家具鑑定專家

# Differentiating the Manufacturing Regions of Ming and Qing Furniture

Furniture from the Ming and Qing dynasty, particularly those of the Ming-style, epitomizes the pinnacle of aesthetic perfection and manufacturing techniques of classical Chinese furniture. Despite the overarching concept of Ming-style furniture, individual local styles varied in forms, techniques, and materials due to the differences in regional culture, geographical features, and customer preferences. In cases where information about the production place of a particular piece of furniture has been lost during its circulation over time, the piece's design will still provide clues as to its origins, such as Suzhou, Shanxi, Beijing, Guangdong, Fujian, Anhui, or even more specifically, southern or northern Suzhou.

During the Ming and Qing dynasties, a significant number of hardwood furniture pieces were crafted from imported high-quality wood species, such as *huanghuali*, *zitan* and *wumu* (ebony), and were produced throughout the country, with the most refined examples from Guangzhou, Fujian, Zhejiang, Jiangsu, Anhui, and Beijing. Yet, in order to satisfy the high demand for furniture in agricultural societies, local woods were sourced and localized production and processing remained essential. In Guangdong and Guangxi, *tielimu* (ironwood) was commonly used, while in Fujian, besides *tielimu*, *jichimu* (chicken-wing wood), *longyanmu* (dragon-eye wood) and *hongdoushan* (yew) were also in high demand. In Zhejiang, there was considerable use of *huangyang* (boxwood), *yinxin* (ginkgo), *xiangzhang* (camphor), and *baiju* (white Southern elm), whereas in Jiangsu, the locals preferred *xueju* (red Southern elm), *zhazhen*, *zhasang*, boxwood, and *baimu* (cypress). In Anhui and Jiangxi, the furniture makers used yew, nanmu, and *kunlian* (Chinaberry) extensively, while in Shandong, *zaomu* (jujube wood) and *huaimu* (Chinese locust) were more accessible, and in Hebei, Shanxi, Shaanxi, and Gansu, *hetaomu* (walnut), *yumu* (elm), *chunmu*, and *gaolimu* (oak) were more popular. Furniture pieces made of native woods serve as critical cross-references to those constructed from imported hardwood as they offer valuable insights into the production areas of the latter. The form and craftsmanship of lot 84—a *huanghuali* recessed-leg table, lot 91—a pair of *huanghuali* horseshoe-back armchairs, lot 82—a *huanghuali* recessed-leg wine table, and lot 87—a *huanghuali* apothecary cabinet, are reminiscent of those made of *jumu* (Southern elm), cypress, and *zhazhenmu* that are commonly found in Jiangsu. These lots are clearly in the Suzhou style. Additionally, local woods used as complementary materials in the construction of hardwood furniture also carry clues about the piece's region of production.

The growth of trade and the development of harbors contributed to the prosperity of cities. Major ports that served as points of entry for imported woods gradually evolved into furniture processing and production hubs.

The city of Canton, for instance, developed into a trading port at the beginning of the Ming dynasty. When maritime activities were prohibited during the Jiajing era (1522-1566), it was the only port authorized to engage in foreign trade. In the twenty-fourth year of Kangxi's reign (1685), the Canton Customs was established by the Qing government as one of the four major coastal customs. In the Qianlong period, trade policies were tightened, and once again, Canton was the sole port permitted to conduct foreign trades (the Canton System). As a result of its favorable location, the port city of Canton gradually became a major manufacturing center of the Cantonese-style furniture. The abundant supply of high-quality imported wood allowed Cantonese furniture makers utilize single pieces of wood rather than joint pieces for the apron and waist of tables, stools, couch beds, chairs and stands with waisted construction. The aprons and legs were often seen outward curving (*gutui pengya*), terminating in dramatic inward-turning hoof feet,

with frames featuring plain rounded molding (*su hunmian*) or simple ice-plate edges (*bingpanyan*). Considering the high levels of humidity and heat, the hoof feet of Cantonese furniture were typically taller to prevent corrosion, as evident in lot 83, a *zitan* low table. Hard seats (*yingti*) were more commonly seen than soft cane seats in Cantonese seating and bedding pieces. Lattices were usually carved from a single board of wood as opposed to being assembled by individual pieces (*cuanjie*). The doors and side walls of cabinets were generally thick enough to accommodate raised rectangular blind panels in the center (*luotang qigu*), as exemplified by lot 90, a *zitan* and *huanghuali* scholar's desk cabinet with dragon apron. Benefiting from the durability and stability of the sturdy hardwood, Cantonese furniture pieces only adopt simple mortise-and-tenon structures, without the need for dovetail pegs or dowels, as well as animal glues, which are susceptible to mold in moist environments. Towards the end of the 17th century, Cantonese furniture makers began to incorporate Western styles into their designs under the impact of Western culture, leading to a surge in popularity for these pieces in the market. Characterized by its generous use of wood, hefty construction, and intricate carvings, Cantonese furniture was a fashionable and typical style of furniture in the Qing dynasty.

For centuries, Fujian has been an important trading port on China's southern coast. During the first year of Longqing's reign in the Ming dynasty (1567), the Moon Port (Yuegang) in Zhangzhou, Fujian Province, was opened as the sole port for foreign trade. In time, Zhangzhou, Quanzhou, Fuzhou, Putian and some other areas in the vicinity of the Moon Port became production and processing centers for Fujianese furniture, which featured distinctive designs with the influence of both the Han Chinese and local indigenous cultures. Like Canton, Fujian also enjoyed easy access to plentiful imported woods because of its geographical location. For this reason, furniture from Fujian tended to be large in size and generous in the use of wood. One of the most popular types of furniture is the recessed-leg altar table with ostentatious everted flanges (*qiaotou gong'an*), with the tabletop of a solid, single board of *huanghuali* or *tielimu*. Its aprons and spandrels, either as one single piece or separated, are connected to the legs with unmitred bridle joints (*jiatousun*), the aprons stout, the spandrels adorned with carved dragon patterns (*chilong*), the plain and round-sectioned legs subtly flared (*pietui*). The side tables (*tiaozhuo*) produced in Fujian typically have broader tabletops extending slightly beyond the aprons (*jia simianping*), with some having humpbacked stretchers (*luoguocheng*) between the legs to provide additional reinforcement. One of the most exemplary types of Fujianese cabinetry is the rounded-corner cabinet (*yuanjiaogui*) with a detachable stand, composed of slender and graceful members, without the use of pins, dowels and animal glues. Furthermore, Fujianese artisans were proficient at lacquering techniques. Carved lacquer, coromandel lacquer, mother-of-pearl inlays, gilt-decorated black lacquer and gilt lacquer were widely employed in furniture manufacturing. It is likely that lot 100 in this sale—an eight-panel red and gilt lacquer screen—was produced in Fujian.

After the mid-Ming period, the consumption of wood in Zhejiang, Jiangsu and Anhui provinces saw a substantial increase. Aside from local resources, fine hardwoods were also imported from Jiangxi, Fujian and Guangdong, via overland importation, maritime trade and even smuggling, for the construction of gardens, buildings, furniture, and small objects. Even though this contributed to the golden age of garden planning and furniture manufacturing, it at the same time revealed the scarcity of fine hardwoods and the rising cost of its production. Consequently, manufacturers in Suzhou and Yangzhou, the production centers for "Suzhou-style" furniture, initiated designs that minimize the use of materials but remained elegant in form,





Highlights from the Cowles collection of Classical Chinese furniture in their home

smooth in contour, resilient in structure and harmonious in proportion. These designs are regarded as the exemplars of classic Ming dynasty furniture. The use of lattices assembled by short and straight pieces (*cuanjie*) and shaped forms (*doucu*) efficiently conserves materials while enhancing both the functionality and aesthetic appeal of the furniture piece. This is exemplified by the three armchairs with intricately paneled and framed backspat (*cuan kaobei*) in this sale: lot 81—a *huanghuali* “wannian taiping” yokeback armchair, lot 98—a *huanghuali* and *nanmu* “fu” character yokeback armchair and lot 88—a *huanghuali* and *huamu* bamboo-style horseshoe back armchair. Suzhou-style stools, chairs and couch beds are more commonly made with soft cane seats (*tengbian ruanti*). To strengthen the components, dovetail pegs and dowels are utilized in addition to joineries. In some cases, viscous lacquer or glue would also be employed as adhesives. To prevent expansion and splitting, the back and underside of joint components are coated with ramie, clay, and lacquer. Another solution to the scarcity of materials was to combine imported prime woods with local timbers (*hunzuo*), for instance, by using burlwood for tabletops, *shanmu*, *nanmu* and *lianmu* for drawer interiors and back panels, Southern elm and *zhazhenmu* for transverse stretchers and braces. It was also common to use boxwood, *zhazhen* and ebony for decorative accessories such as interlocking-ring braces (*qiazihua*) on cabinets, shelves and couch beds. The species of local woods used in hardwood furniture allude to the production place of the piece. Although the furniture design in the Jiangnan area was to some extent influenced by the Cantonese and Beijing styles after the mid-Qing period, its fundamental structure remained traditional and regional.

The Beijing style furniture, exemplified by the imperial pieces, was the most influential furniture style in northern China. The production of furniture and necessities in the Ming court was supervised by the Directorate for Imperial Accoutrements (Yuyong Jian), which recruited skillful carpentry artisans from throughout the country, with the majority hailing from the Jiangnan region. In the Qing dynasty,

the court furniture was predominantly manufactured by the palace workshops (Zaoban Chu) under the Imperial Household Department (Neiwu Fu), and a small fraction of furniture was custom-made or purchased from the Jiangnan area, Guangdong and Guangxi, or as tribute from local officials. The carpentry workshop of the Imperial Household Department employed some of the most expert artisans in the country, most of whom were from Guangdong and Jiangsu. By combining the advanced techniques and thoughtful designs of Cantonese and Suzhou furniture with Western fashions, the artisans created furniture pieces that were exceptionally unique in style, form and construction. The types of wood they used were primarily *zitan*, *huanghuali* and *suanzhi* (literally sour branch, a term used in southern China for *hongmu*). Lot 92, a *zitan* corner-leg table, in this sale is a prime example. Its contour and apron follow the Cantonese style, while the double-molding (*duobian*) tabletop frame is a characteristic of Suzhou furniture. The separated molding not just saves timber but also diffuses the force exerted by the legs, tabletop and aprons. This design is commonly seen in Suzhou-style tables that have a three-spandrel construction (*yitui sanya*). Traditionally, Beijing furniture makers preferred using animal glues as adhesives, such as isinglass and cattle bone glue, over bamboo or wood pegs, since the glues lasted longer in dry environment.

The exploration and differentiation of classical furniture’s regional characteristics would deepen the established epistemology of the subject, with a respectful attitude towards cultural conventions to tentatively restore the historical authenticity. The focus on local materials and their constructive features is unconventional yet insightful. This methodology is exemplified by many of the extraordinary lots in this sale.

**Zhang Jinhua**  
Furniture Consultant, National Museum of China  
Connoisseur, Ming and Qing dynasty furniture

## Separated Singles: Three Remarkable Standalone Chairs



Fig. 1



Fig. 2

Chairs were often made as pairs or as larger sets. Inscriptions found on chairs provide evidence of sets that included as many as ten, twenty and thirty chairs. Throughout their history, however, sets often became separated due to numerous reasons. Amongst the broad category traditional Chinese chairs, extant sets of more than four are relatively rare. Three huanghuali chairs from the Cowles Collection, which survive as remarkable single chairs, originally may have had pair mates or even belonged to larger groups. This brief essay will look at their individual qualities as well as their extended families.

The large yoke back chair (lot 81) exhibits a dignified stance and refined workmanship. The upper half of the chair is active with curvilinear frame members and vivid openwork decorating the back splat; the cubical base is firmly rooted. The square-membered frames are softened with indented corner moldings, and each of the full aprons on all four sides are enlivened with beading and *ruyi*-shaped corners. The refined detailing as well as the low placement of the stretcher at the back of the chair are characteristics of chairs produced in the Jiangnan region.

The framed backrest features a *wan* character above and *taiping* 太平 (冬·古文泰) characters below—all rendered in ancient seal script forms (fig. 1). Paired lines from the *Master Lü's Spring and Autumn Annals* state “The entire world is at peace, and all things are in calm repose.” (*tianxia taiping, wanwu anning* 天下太平·萬物安寧). The three characters—*wan taiping*—draw from this ancient concept, and with condensed phrasing may also be read as ‘eternal peace’ (*wan[nian] taiping* 万年泰平) or ‘endless generations of peace’ (*wan[shij] taiping* 万世泰平).

Auspicious characters and decorative rebuses were traditionally used as chair backrest decoration. The most common characters are stylized forms of the longevity (*shou*) and luck (*fu*) characters. And although the *wan* character appears somewhat less frequently, *taiping* characters are quite rare. However, the image of a vase (*ping* 瓶) as a decorative and homophonic rebus for peace (*ping* 平) occasionally appears as backrest and side post decoration (cf. lot 98).

Magnificent on its own, this single chair likely belonged to a larger set including a pair recently collected by the National Museum in Beijing (fig. 2). The three chairs suggest an original group of four or more.

The yoke back chair with a *fu* character in the back rest (lot 98) also exhibits an exuberant stance and richly decorated style. The backrest is enlivened with undulating flanges as well as a richly figured panel *nanmu* burl.

This chair belongs to a relatively large group of chairs that were produced by a common workshop. After recognizing distinctive characteristics shared by a number of yoke back armchairs (fig. 3), I published the article “From Ornate to Unadorned, A Study of a Group of Yoke-back Chairs” in the Spring 1993 issue of the *Journal of the Classical Chinese Furniture Society*. This chair was one of the examples illustrated at that time.

Over the years, more chairs from the same workshop came to light, and in 2019, a revised article was published in Chinese by Poly Auction, Beijing. To date, there are twenty-two chairs in the group, including four yoke back side chairs. However, they were not produced as one large set, but rather predominantly as pairs with minor stylistic and dimensional differences. Half of the chairs are stylistically identical with *fu* characters and burl wood panels decorating the backs plates (fig. 4); some have marble panels in the backrest, and others have plain backrests without decoration (fig. 5). Many, but not all, have bamboo and vase shaped side posts—yet another auspicious decorative blessing for extended ‘peace’ (*zhu bao ping'an*). Differences aside, the shared pattern of construction as well as distinct detailing of frame members, secondary aprons, and spandrels is indicative of production from a singular workshop (fig. 3).

Many examples in this group have survived as pairs, and the Cowles chair may have also originally been one of a pair. Sharing both style and dimension, a possible candidate for a mate may be a single chair sold by Sotheby’s NY in 2007. Regardless, the single chair a magnificent example that also stands on its own. When first encountered many years ago, I was deeply impressed by its dignified stance, rich patination, and overall condition. I still regard it as one of the finest examples of the group as well as a remarkable chair on its own.



Fig. 3



Fig. 4



Fig. 5





Fig. 6



Fig. 7



Fig. 8

Bamboo may have been one of the earliest furniture making materials. Stools and chairs are illustrated in Song period paintings, and an early depiction of a bamboo horseshoe armchair appears in Du Jin's (1465-1528) *Seven Sages of the Bamboo Grove* (fig. 6). Laden with virtuous characteristics, bamboo has also long been imitated in more precious materials. In furniture making, both naturalistic imitation and abstract simulation were widely popularized throughout the Qing dynasty.

The horseshoe chair (lot 88) is a wonderful example of faux-bamboo style workmanship. The imitated style is natural with nodes that incrementally increase in length and the members that gradually tapering upward. The shaping of the secondary supports also conforms to techniques evident in genuine bamboo-furniture construction (cf. figs. 7, 8). The chair's spacious, airy form is delightful to behold.

This chair belongs to a group of six identical chairs and possibly more. Four chairs are housed in the Nelson-Atkins Museum of Art, and another single chair formerly in the Richard Fabian collection was sold by Sotheby's New York in 2016. A pair fashioned from *tieli* wood that were offered at a recent sale at Christie's NY also appear to have been produced by the same workshop.

Beyond what has already been noted, evidence for large sets of chairs also appears in literary works. The description of the interior of a hall from the Qing dynasty novel *Dream of the Red Chamber* (*Hongloumeng* 红楼梦) includes a group of sixteen *nanmu* folding chairs that were placed along the back wall—eight on each side of a large *zitan* table placed at the center. Several sets are also cited in the novel *Scholars* (*Ruilin waishi* 儒林外史) (pub. 1750), including twelve *huanghuali* chairs, eight *nanmu* chairs, six bamboo chairs, and ten horseshoe armchairs. Two other mid-Qing period works, *Zaishengyuan quanzhuan* 《再生缘全传》 and *Baixue yiyin* 《白雪遗音》, both describe large sets of rose chairs. Through the trials and tribulations of time, groups were often separated or lost. Nevertheless, we are fortunate for the fine examples—including these three remarkable standalone chairs—that have survived and continue to showcase the grand tradition of Chinese furniture.

**Curtis Evarts**  
Classical Chinese furniture collector, consultant and scholar

#### Illustrations

- Fig. 1 Seal script *ping* 平 and *tai* 太 characters
- Fig. 2 One of a pair of *huanghuali* armchairs, the National Museum, Beijing.
- Fig. 3 Drawing of prototype chair
- Fig. 4 Ornate *huanghuali* yoke back armchair, lot 98
- Fig. 5 Unadorned *huanghuali* yoke back armchair, former collection of the Museum of Classical Chinese Furniture
- Fig. 6 Bamboo horseshoe armchair, detail from *Seven Sages of the Bamboo Grove* by Du Jin, mid-Ming period
- Fig. 7 Detail from bamboo table, former Shanju Shanghai collection
- Fig. 8 Detail of *huanghuali* bamboo-style horseshoe armchair, lot 88



## 無獨有偶：落了單的三張黃花梨扶手椅

凡椅，皆成對成組。若帶特製字紋設計，則往往為同組椅子所共有。一套椅子有時可達十、二十，甚至三十具之多。借歷史流轉，多有散佚，但凡能有超過四具流傳至今，便可謂罕絕。考爾斯伉儷珍藏（The Cowles Collection）中的三把黃花梨單椅，原亦應成對或成組。此文鑒此三椅之製質，並試考其同例。

拍品81號黃花梨四出頭官帽椅，結體矜莊，造工細巧。椅身上半部見搭腦曲展如翅，靠背板上攢接出鏤空格紋，椅座則端正凝煉。方材腿足、扶手及鵝脖的勁直之姿為上舒下斂的冰盤沿所柔化，素淨簡約的券口牙子亦因邊起陽線及轉角處的如意雲頭委角而愈顯淺嘗輒止的生趣。此椅精到而不露鋒芒的細節，以及兩側高、前後低的管腳枨，俱為江南一帶的風尚。

攢框靠背板之上部攢接萬字紋飾，下部攢接篆體“太平”（𠂔，古文泰）二字（圖一）。《呂氏春秋》曰：天下太平，萬物安寧。椅背上之字紋或由此而來，亦可寓意“萬年泰平”或“萬世泰平”。

以吉祥字紋或圖飾點綴靠背板並不罕見，最常見的當是各種式樣的壽字紋及福字紋。萬字紋亦時有出現，但“太平”字紋則極為少有，倒是偶然可見靠背板上裝飾諧音“平安”的寶瓶紋飾，亦有別出心裁者，將聯邦棍雕作寶瓶式樣（見拍品98號）。

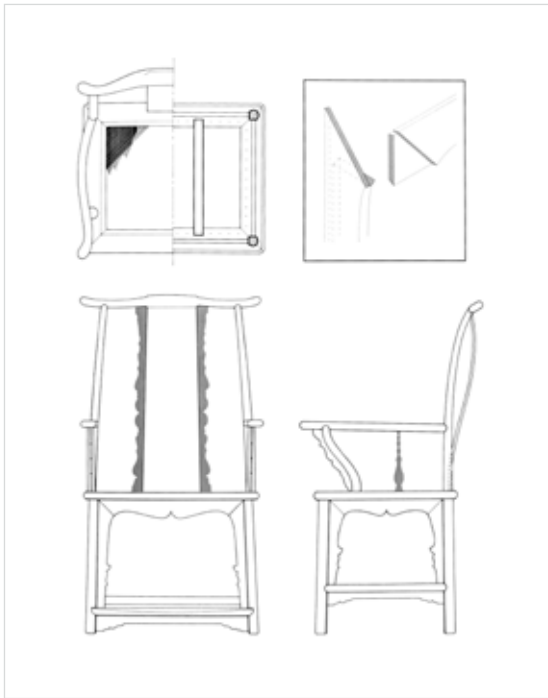
此椅設計匠心獨運，即使單獨陳列亦氣勢非凡。究其源，應為組椅中的一把。中國國家博物館近期入藏一對與此椅形製相同的官帽椅（圖二），無獨有偶，這組椅子最初當有至少四具一堂。



圖一



圖二



圖三

相較之下，拍品98號黃花梨攢靠背福字紋四出頭官帽椅在造型和裝飾上則可謂繁複靈巧，靠背板兩邊加裝通長的花牙，中段嵌入紋理渾澤如波的楠木瘳板。

與此椅形製相同者不在少數，應均出自同一作坊。筆者曾撰文《From Ornate to Unadorned, A Study of a Group of Yoke-back Chairs》（可繁可簡：官帽及燈掛組椅個案研究），發表於《Journal of the Classical Chinese Furniture Society》（中國古典家具協會期刊）1993年春季刊，詳述一組形製相近的四出頭官帽及燈掛椅（圖三），而拍品98號便是其中提及的一具。

近三十載過去，現已有更多此作坊所製官帽及燈掛椅流通市面。2019年，拙作經修改和翻譯，由北京保利重新發表。至今，此組椅子共數二十二具，其中包括四具燈掛椅。但這二十二具椅子並非同堂一套，而是成對多組，每對之間略有造型或尺寸上的細微出入。超過半數椅子與拍品98號類同，靠背板上飾鏤空開光福字紋及瘳木板（圖四），但亦有裝大理石板或素靠背板者（圖五）。此組中多數椅子之聯邦棍（亦有無聯邦棍者）為插竹寶瓶狀，寓意“竹報平安”。然除此微異種種，這組椅子所共有的構件製式、橫豎材上的細節巧思、帶亮翅的牙子及角牙上的起伏，均表明應為同一作坊所製。（圖三）

該組椅子大多成對，考爾斯伉儷所藏這具亦然。據細節及尺寸，2007年紐約蘇富比所售出的那具或與拍品98號原為一對。但即使未然，此椅亦足以獨彰其美。筆者仍記得，多年前初見此椅時，如何為其秀斂身姿、古郁包漿及無缺品相所驚撼。在該組椅子中，此椅當是工緻良巧的佼佼者。



圖四



圖五

竹子是最早被用來製作家具的材料之一，宋畫中已見竹製椅凳，而對竹製圈椅的較早描繪，可見杜堇《竹林七賢圖》（圖六）。竹子因其品德高潔而廣受喜愛，因而常有仿竹器物以名貴物材製成。有清一代，盛行以木材對竹子進行仿生家具製作，或將竹子作為家具設計的靈感。

拍品88號黃花梨仿竹材圈椅便是清初以木製仿生竹的佳作，其“竹節”隨著“竹材”高度的升高而漸長漸細，托角牙子亦是源自真竹材家具的造型細節（對比圖七及圖八）。此椅造型清落空闊，疏密得當，聊可細觀。

同一形製的仿竹材圈椅現已知有六具存世，原或為六具一堂，亦可能具數更大。其中一對為納爾遜·阿特金斯藝術博物館（Nelson-Atkins Museum of Art）館藏，另有單獨一具原為費立哲牧師（Richard Fabian）舊藏，後於2016年經紐約蘇富比售出。紐約佳士得去年亦上拍一對形製相近的圈椅，以鐵力木製成，海棠紋中心嵌大理石圓板，或亦是同一作坊出品。

含多具椅子的組椅在文學作品中亦不乏見，《紅樓夢》便提及榮禧堂“地下兩溜十六張楠木交椅”，一列八張，分列左右，堂中置“大紫檀雕螭案”。約刊行於1750年的《儒林外史》更提及多套組椅，如萬雪齋慎思堂中的“十二張花梨椅子”及“水磨楠木桌椅”，牛布衣家中“六張破丟不落的竹椅”，萬中書看戲的戲場中所設的十把圈椅。其它清代著作如《再生緣全傳》及《白雪遺音》，都述及多具一套的玫瑰椅。歷過時間的洪荒細流，成套的椅具多已離散佚失，所幸尚存幾片鳳毛麟角，飄零至今。此次拍賣中的黃花梨單椅，在時光的沙漏中對影成三，庭前堂內，為今人繼續訴說著中國古典家具的昔時明月。

柯惕思

中國古典家具收藏家、顧問及學者

#### 插圖

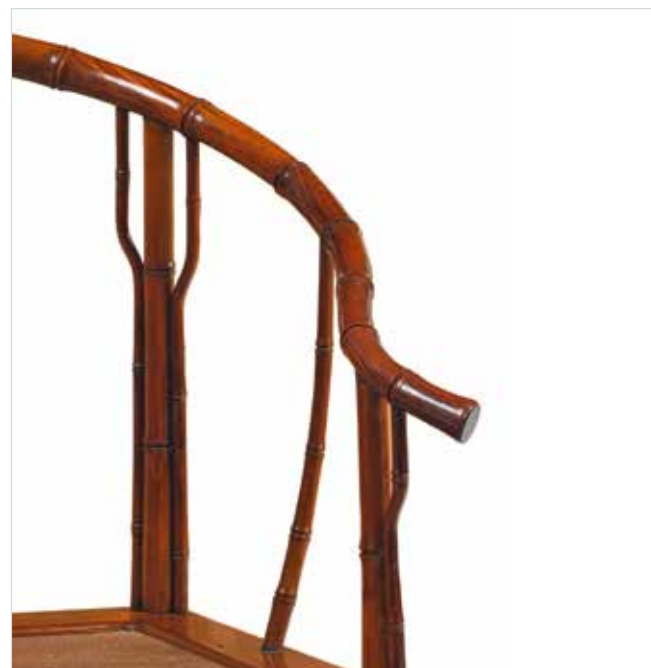
- 圖一 篆體“平太”
- 圖二 中國國家博物館藏黃花梨四出頭官帽椅成對中的一具
- 圖三 官帽椅線圖
- 圖四 拍品98號黃花梨福字紋四出頭官帽椅
- 圖五 黃花梨素靠背板四出頭官帽椅，中國古典家具博物館舊藏
- 圖六 杜堇《竹林七賢圖》中的竹製圈椅
- 圖七 竹製桌子細節，上海善居收藏
- 圖八 拍品88號黃花梨仿竹材圈椅細節



圖六



圖七



圖八

# Classical Chinese Furniture in The Cowles Collection

## CHAIRS



Lot 81



Lot 98



Lot 88



Lot 91

## TABLES



Lot 83



Lot 96



Lot 99



Lot 82



Lot 92



Lot 85



Lot 95



Lot 84

## CABINETS



Lot 90



Lot 86



Lot 87

## CHESTS



Lot 89



Lot 94

## SHELVE



Lot 93

## SCREEN



Lot 100

## BRUSHPOT



Lot 97





1 - 80  
No lots

81 Y

**A VERY RARE HUANGHUALI 'WANNIAN TAIPING' YOKEBACK ARMCHAIR, GUANMAOYI**

Ming dynasty, 16th/17th century

The square-sectioned top rail swept back and extending to up-turned ends supported by paired back rails running through the seat frame to form the back legs, and at the mid-point by a three-section curved back splat tenoned into the yoke and seat frame and composed of a plain, central well-figured panel flanked intricate lattice panels centered on a *wan* symbol at the top and *taiping* cartouche below enclosed by the beaded frame, the s-curved arm rests of square section and supported by c-shaped posts curved back into the side panels of the seat with beaded spandrels tongue and grooved into the posts, the wide framed seat drilled for a soft cane mat, and fashioned with a molded edge over plain aprons mitered and half-lapped to the front and back rails over boxed stretchers.

*Chair: 45 3/4in (116.2cm) total high;*

*Seat frame: 20 x 26 x 19 1/2in (51.8 x 66 x 49.5cm)*

**USD250,000 - 400,000**

明 十六/十七世紀 黃花梨攢靠背萬年太平紋四出頭官帽椅

**Provenance:**

Lai Loy through Peter Lai Antiques, 10 May 1990

**來源：**

黎來（1926-2012）舊藏，於1990年5月10日購自黎氏古玩（Peter Lai Antiques）

This extraordinary chair has no published comparable in the literature to date in a private collection. It is closely related to the Cowles *fu* character yokeback chair in its stately proportions, everted arm rests and most clearly its tripartite backsplat. In the current lot, the center panel is flanked by two intricate lattice work panels forming the symbol *wan*, a subtle homophone for 'ten thousand' and a Buddhist symbol for peace, prosperity, and harmony, and a lower panel lattice centered on the two characters *tai ping* 'great peace'. This combination has a powerful message 'May there be peace for ten-thousand years'. The recipient was clearly a person of great stature.

The beaded upper rail and cloud-shaped headrest is rarely found among known examples of yokeback chairs. The windswept backrails and flared beaded arm rests are of substantial size, and the absence of intermediate posts next to the 'goose neck' front rails reinforce the singular stature of the recipient.

For a related chair of similar size and composition, but lacking the tripartite backsplat, formerly in the Museum of Classical Chinese Furniture, see Sarah Handler, "Classical Chinese Furniture in the Renaissance Collection", *Orientalism*, January 1991, p. 42, fig. 1 and front cover; and Sarah Handler, "A Yokeback Chair for Sitting Tall", *JCCFS*, Spring 1993, p. 18, fig. 24, front and back covers and Wang et al., *Masterpieces from the Museum of Classical Chinese Furniture*, p. 50, no.23.

For a fine *huanghuali* yokeback armchair of substantial size with tubular arm rests, backrail and intermediate posts sold in our London rooms, see *The H Collection*, 13 May 2021, lot 37. For a fine *huanghuali* armchair of comparable stately proportions sold in these rooms, see Bonhams New York 9 September 2019, lot 890.

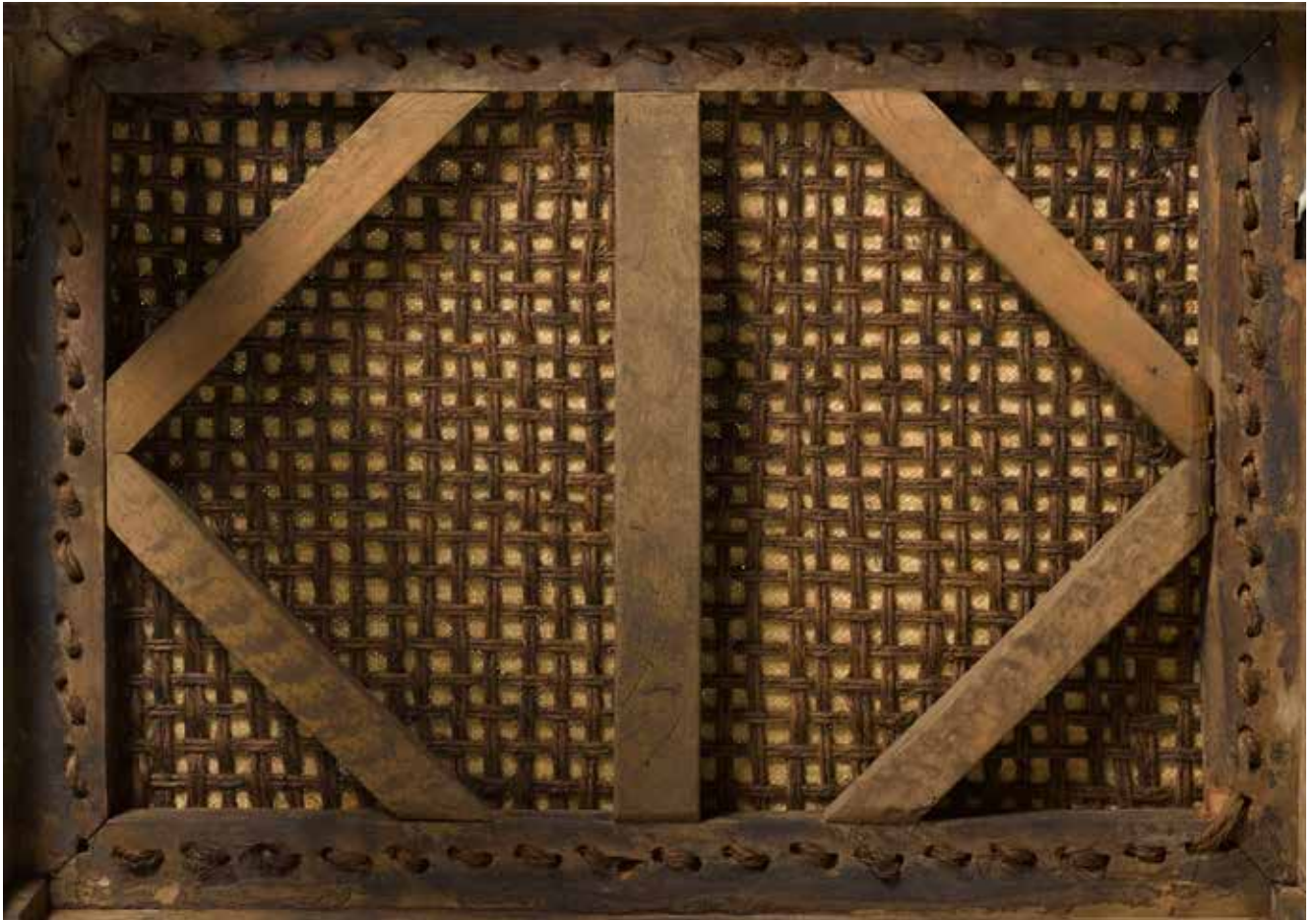












81 (underside)



82 Y

**A HUANGHUALI RECESSED-LEG WINE TABLE, JIUZHUO**

Ming dynasty, late-16th/early-17th century

The single-board top set into a mitered, mortise and tenon frame over an 'ice-plate' edge with transverse stretchers and exposed tenons on the long rails over scalloped-edge beaded aprons and leaf-shaped spandrels double-mitered and tenoned to elegant supports carved with central incense-stick molding under beaded edges joined to a pair of transverse stretchers and terminating in upturned cloud-scroll feet.

31.3/8 x 38 1/8 x 23 1/2in (79.8 x 96.8 x 59.8cm)

**USD80,000 - 120,000**

明 十六世紀末/十七世紀初 黃花梨插肩榫壺門牙條酒桌

**Provenance:**

Nicholas Grindley, London, 1 March 1988

**Published:**

Sarah Handler, "Outstanding Pieces in Private Rooms: Chinese Classical Furniture in New American Collections," *Oriental Art*, January 1993, pp. 166-173; reprinted in *Chinese Furniture: Selected Articles from Oriental Art 1984-1999*, pp. 166-173 and 171-72, illustrated as fig. 12.

**Exhibited:**

*Educated Palates*, joint exhibition of Nicholas Grindley Ltd. and Sydney L. Moss Ltd., New York, 13-17 October 1987, no. 26

**來源：**

倫敦Nicholas Grindley古董行，1988年3月1日

**出版：**

莎拉·韓蕙（Sarah Handler），《Outstanding Pieces in Private Rooms: Chinese Classical Furniture in New American Collections 私人藏珍：新晉美國收藏中的中國古典家具》，《Oriental Art 美成在久》1993年1月刊，頁166-173；重刊於《Chinese Furniture: Selected Articles from Oriental Art 1984-1999 中國家具：美成在久雜誌1984-1999年文選合訂本》，頁166-173及171-172，插圖12

**展覽：**

《Educated Palates》，Nicholas Grindley古董行及Sydney L. Moss Ltd.藝廊協辦展覽，紐約，1987年10月13-17日，展品編號26

This side table is a superb example of elegant proportions and exquisite craftsmanship. See a related example in the Hung Collection, Robert Hatfield Ellsworth, Nicholas Grindley and Anita Christy, *CHINESE FURNITURE: One Hundred Examples from the Mimi and Raymond Hung Collection* (New York, 1996), no. 47, pp. 136-7 which has everted flanges and *ruyi* shaped footpads, and later sold at Christie's, 28 November 2017, as lot 2950. See a discussion and illustrations of wine tables with recessed flush mitered leg construction in Wang Shixiang, *Connoisseurship of Chinese Furniture: Ming and Early Qing Dynasties* Vol. II, p. 78, B36 and 37, and page 103, B96 and B37.

See one of a small number of tables of this form at the Nelson-Atkins Museum, illustrated by Roger Ward and Patricia Fidler in *The Nelson-Atkins Museum of Art: A Handbook of the Collection* (New York, 1993), p. 342. For a related table with a green stone inset, see Christie's London, 28 May 2019, lot 3125.











83<sup>Y</sup>

**AN ELEGANT ZITAN LOW TABLE, *KANGZHUO***

Qing dynasty, 18th century

The finely figured waisted low table composed of a two-board top tongue-and-grooved into a mitered, mortise and tenon frame supported by three transverse stretchers hidden-tenoned into the frame top, the thick, one-piece boards of the recessed waist and beaded aprons each mitered, mortise-and-tenoned to the bowed legs and hoof feet.

11 3/8 x 34 1/2 x 20 5/8 in (28.8 x 87.2 x 52.8 cm)

**USD30,000 - 50,000**

清 十八世紀 紫檀有束腰馬蹄足鼓腿彭牙炕桌

**Provenance:**

Grace Wu Bruce, Hong Kong, 18 April 1994

**來源：**

香港嘉木堂（Grace Wu Bruce）· 1994年4月18日

Though unadorned and of simple outline, this type of *kangzhuo* (low table) is illustrated in Wang Shixiang's *Connoisseurship of Chinese Furniture* (Chicago, 1990) as a special design; see Volume I, p. 49, no. B2 for the explanatory text and Volume II, p. 62, no. B2 for Wang Shixiang's plain line sketch of a table of very close design. The more commonly seen *kang* table has straight or slightly incurved legs that end in hoof feet, while the present lot features robust outwardly curved legs of *gutui pengya* construction. A *huanghuali* *kang* table of this type was in the collection of Laurence Sickman (1907-1988), illustrated in Gustav Ecke, *Chinese Domestic Furniture*, (Rutland and Tokyo, 1962) pl. 3 top.









84 W Y

**A HUANGHUALI RECESSED-LEG TABLE, JIATOUSUN PINGTOU'AN**

17th/18th century

The finely figured single board floating panel top set into a mitered, mortise and tenoned frame, the outside edge with a central thumb molding and squared lower edge supported by five transverse stretchers hidden-tenoned into the frame and set over a plain, beaded apron with cloud-shaped spandrels cut to receive the elegant splayed ribbed supports joined at the short end by complementary single stretchers.

33 1/4 x 75 1/4 x 23 1/2in (84.5 x 191.2 x 59cm)

**USD100,000 - 150,000**

十七/十八世紀 黃花梨夾頭榫平頭案

**Provenance:**

Grace Wu Bruce, Hong Kong, 1 March 1990

**來源：**

香港嘉木堂（Grace Wu Bruce）· 1990年3月1日

This table is a classic example of the 'character one' table with standard single floating panel set into a mitered, mortise and tenon frame. See for example tables recently sold at Sotheby's, 22 April 2021, lot 47, and one at Christie's, 23 September 2021, lot 998. This stately table is distinguished by the juxtaposition of the plain, u-shaped spandrels and elegant ribbed molding of the legs and the single humpback stretcher.









85

**AN UNUSUAL LACQUER DECORATED SIDE TABLE WITH FAUX PUDDINGSTONE LACQUER TOP AND HUANGTONG MOUNTS, TIAOZHUO**

Qing dynasty, 18th century

The three-board floating panel top set into a mitered, mortise and tenoned frame, the top surface masterfully lacquered to resemble a single sheet of puddingstone enclosed in a *huangtong* frame and supported by two transverse stretchers and 'giant's arm braces' tenoned to the underside of the square, splayed legs half-lapped, mortise and tenoned into the underside of the frame and embellished with cloud-shaped brackets at each corner, the elegantly lacquered legs fashioned to resemble the shell of a tortoise; the apron fitted with elaborate *huangtong* brackets at the feet and barbed and cusped corner plates carved and etched with openwork designs of fronted peonies and leafy foliage.

34 3/4 x 37 3/4 in x 18 7/8 in (88.2 x 95.8 x 48 cm)

**USD30,000 - 50,000**

清 十八世紀 髹漆仿抱子石紋銅包角霸王根條桌

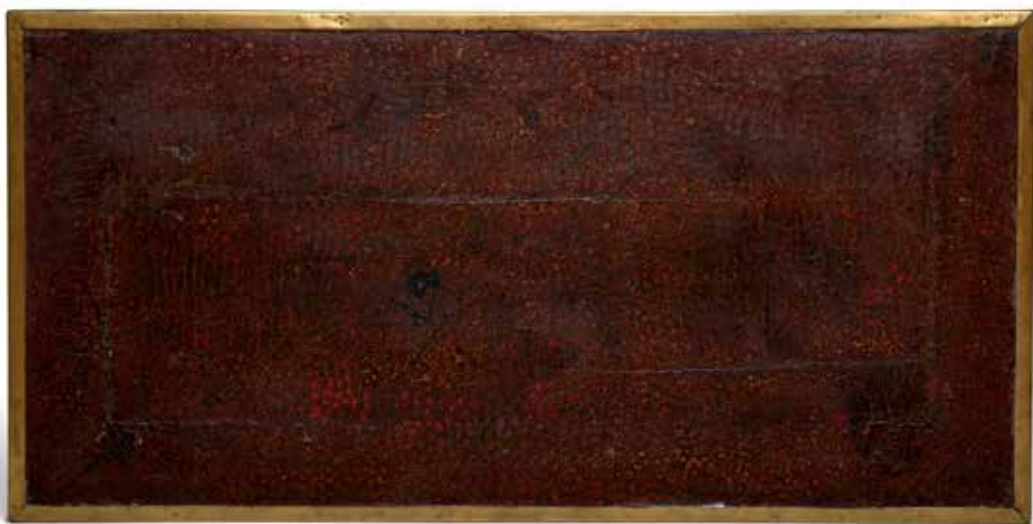
**Provenance:**

Robert Moore, Los Angeles, 1 March 1998

**來源：**

加州Robert Moore古董行，1998年3月1日

The unusual combination of a lacquered 'puddingstone' top set into a simulated 'tortoise shell' ground-decorated table appears to be unique among known recorded examples. While the cloud-shaped spandrels may be later replacements, they create an elegant counterpoint to the finely crafted gilt copper floral brackets and the yellow brass molding enclosing the top edge of the frame.





86 W Y

**A PAIR OF FINE HUANGHUALI AND HUAMU KANG CABINETS, KANGGUI**

17th/18th century

The top and sides and back composed of richly figured *huanghuali*, the top two-board panels set into a mitered, mortise and tenoned frame with 'water-stopping' edge over a pair of well-matched *huamu* panel doors fitted with *baitong* lockplate and hasp and opening to reveal two interior shelves with original lacquer, the top suspending paired drawers and all over elegant *xiangcai* and cloud-scroll beaded aprons carved in high relief on the front and sides, the back apron carved with a beaded scallop edge centered on interlocking tendrils over a cloud-shaped floret.

23 7/8 x 19 1/8 in x 13 5/8 in (60.7 x 48.6 x 34.5 cm) each (2).

**USD40,000 - 60,000**

十七/十八世紀 黃花梨嵌樺木方角炕櫃成對

**Provenance:**

Grace Wu Bruce, Hong Kong, early 1990's

**來源：**

香港嘉木堂（Grace Wu Bruce）· 二十世紀九十年代初

Small cabinets of this size and quality are rare. As tables seldom had drawers, cabinets such as these served to house both useful objects and 'scholar's playthings'. See a pair of cabinets in the Hung collection, composed of *huanghuali* with burl panels published in Ellsworth et. al., *op.cit.*, volume 1 sold at Sotheby's, 14 September 2016, lot 358, and a cabinet sold at Christie's New York, 20 March 2013, lot 921, provenance M. Flacks.



87 Y

**A RARE HUANGHUALI APOTHECARY CABINET, YAOGUI**

Early Qing dynasty, 17th century

The rectangular frame set with a pair of finely figured paneled doors fitted flush with the surface and opening to reveal a central framed open compartment with paired recessed doors, enclosed by a series of three horizontal drawers at the top and sides over two rows of three and two drawers at the base, all fitted with elegant *baitong* pulls, all set into a base frame with *baitong* corner mounts, rectangular handles, face plates and hinges.

*Cabinet: 29 1/2 x 23 7/8in x 14in (74.9 x 60.7 x 35.5cm);*

*Base: 25 1/2in long x 15 1/2in deep (64.7 x 39.3cm).*

**USD50,000 - 80,000**

清初期 十七世紀 黃花梨方角藥櫃

**Provenance:**

Ever Arts, Hong Kong, 1 March 1996

**來源：**

香港恆藝館（Ever Arts）· 1996年3月1日

Traveling cabinets of this size served various functions, as bookcases, storage boxes and in this case, various purposes, for books, precious objects and games, or in this case, as a probable apothecary cabinet. For examples with different interior construction, see Robert Hatfield Ellsworth, Nicholas Grindley and Anita Christi. *CHINESE FURNITURE. One Hundred Examples from the Mimi and Raymond Hung Collection*. (New York, 1996) Vol II, nos. 65 and 66, pp. 130-133; Curtis Evarts. *Liang Yi Collection. Huanghuali* (Hong Kong, United Sky Resources Limited, 2007), no. 63, page 158, and Gustav Ecke. *Chinese Domestic Furniture*. (Rutland, Vermont, Charles E. Tuttle Company, 1962), 135, no. 107, the last built with the same interior as the present lot. See also Christie's, 7 October 2020, lot 431, for a traveling bookcase of large size.













88 Y

**A RARE AND EXCEPTIONAL HUANGHUALI AND HUAMU BAMBOO-STYLE HORSESHOE BACK ARMCHAIR, QUANYI**

17th/18th century

Composed of cylindrical members exceptionally well carved to resemble sections of bamboo stalks, the five-section scarf-joined crestrail elegantly tapered to form the armrests supported by bowed side posts and ending in truncated outturned handholds, the crestrail tenoned into the curved three-sectioned backsplat centered on a finely figured *huamu* panel set between a quadrilobed framed medallion of a coiled dragon above and a u-shaped apron below, the back splat framed by complementary back rails run through the seat to form the back legs and flanked by smaller bamboo-form spandrels repeated under the arm rests, all enclosing two rails tenoned into the beaded and molded seat frame of mitred, mortise and tenon construction fitted for a soft mat seat and now set with a hat mat supported by two transverse bowed stretchers on the underside, the front rails set on three sides as a tripartite bamboo frame tenoned to box stretchers accented by humpback 'bamboo' fashioned aprons.

*Chair: 38 3/4in (96.6cm) total high;*

*Seat frame: 19 1/4 x 24 1/4 x 18 5/8in (48.9 x 61.6 x 47.2cm).*

**USD250,000 - 350,000**

十七/十八世紀 黃花梨嵌樺木瘦攢靠背海棠式團龍紋仿竹材圈椅

**Provenance:**

Robert Moore, Los Angeles, 10 May 1990

**Published:**

*Journal of the Classical Chinese Furniture Society*, Winter 1991, p. 92

**來源：**

加州Robert Moore古董行，1990年5月10日

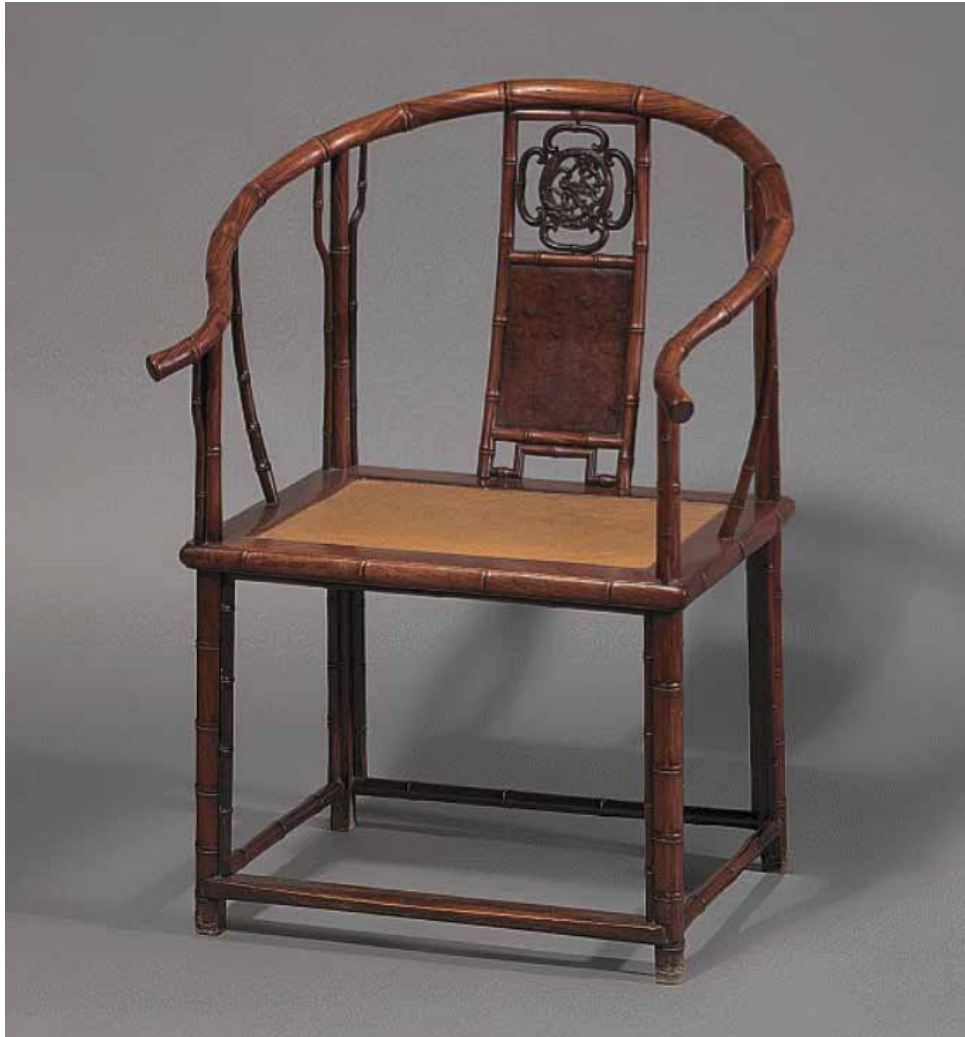
**出版：**

《Journal of the Classical Chinese Furniture Society 中國古典家具協會期刊》1991年冬，頁92









Huanghuali Roundback Chair Imitating Bamboo  
Kangxi period (1662-1722)  
39 3/8 x 27 1/4 x 20 in. (100 x 69.22 x 50.8 cm)  
Purchase: William Rockhill Nelson Trust  
Object number: 46-78/1  
The Nelson-Atkins Museum of Art, Kansas City

This exceptional chair is one of six known to date, four in the Nelson Atkins Museum of Art (object number 46-78/1 of 4) and illustrated in Robert Ellsworth, *Chinese Furniture: Hardwood Examples of the Ming and Early Ch'ing Dynasties* (New York: Random House), Fig. 16, page 125 and p. 241; and the other previously in the collection of Richard Fabian, published in Sarah Handler, "Outstanding pieces in Private Rooms: Chinese Classical Furniture in New American Collections" *Chinese Furniture, Selected Articles from Orientations Magazine*, pp. 166-173, fig. 9. Bamboo, in plentiful supply in China, has here been replicated in one of the most rare and expensive hardwoods available, embodying the characteristics of integrity, humility and resilience as foundation for the occupant. One of the Three Friends of Winter, it represents high moral character and resilience. The superb and inventive craftsmanship of the maker is on remarkable display here in the luxuriant small bamboo-form spandrels flanking the back posts, the gracefully outturned handholds and the delicately fashioned aprons under the footrest and side stretchers.







89 Y

**A FINE HUANGHUALI DOCUMENT BOX WITH BAITONG MOUNTS, XIAOXIANG**

Qing dynasty, 17th/18th century

The rectangular box with superbly figured wood top, sides and interior fitted tray, carved with a molded edge at the top and bottom sections and inlaid at the front with a foliate *baitong* lockplate and a cloud-shaped hasp, the sides reinforced at the edges with *baitong* strips running the length of each corner under flush-fitted cloud-shaped brackets on the four top edges, the lower section fitted at the sides with square-shaped bail handles with floral etched backplates and striking plate.

6 7/8 x 14 1/4 x 8 1/4 in (17.5 x 36.3 x 21 cm)

**USD12,000 - 15,000**

清 十七/十八世紀 黃花梨白銅活素小箱

**Provenance:**

Evert Arts, Hong Kong, 1 March 1989

**來源：**

香港恆藝館（Ever Arts），1989年3月1日

Document boxes were a necessity for a learned elite, and often fashioned from rare woods. The current lot, which has its interior tray, is constructed from the finest *huanghuali* with brilliant grain and fitted with *baitong* mounts, indicating an early Qing date.

For two examples constructed from finely grained timber, but with *huangtong* mounts, see one sold at Sotheby's New York from the Irving Collection, 10 September 2019, lot 49, and another at Christie's Hong Kong, 28 November 2017, lot 2969.



90 Y

**A ZITAN AND HUANGHUALI SCHOLAR'S DESK CABINET WITH DRAGON APRON, ANTOUGUI**

Qing Dynasty, 17th/18th century

The rectangular framed cabinet composed of a single board *huanghuali* back panel and top set into a mitered, mortise and tenon *zitan* frame with 'water-stopping' edge, set with recessed paneled doors opening to reveal an open shelf over four stacked drawers, the side and back panels finely figured with square molded bottom edge tenoned to a superbly carved apron of paired cavorting dragons terminating in lion-mask and claw feet.

15 1/8 x 10 1/2 x 6 3/4in (38.4 x 26.7 x 17.1cm)

**USD20,000 - 30,000**

清 十七/十八世紀 紫檀嵌黃花梨雕螭龍獸面紋方角案頭櫃

**Provenance:**

Grace Wu Bruce, Hong Kong, 1 March 1990

**來源：**

香港嘉木堂（Grace Wu Bruce）· 1990年3月1日

Cabinets such as this were used to store small objects and 'scholar's playthings' on top of a table or *kang*. Elegantly designed with a series of interior drawers and an elaborately carved *chilong* and lion mask bracket apron, this exquisite scholar's box exemplifies fine craftsmanship, and superb materials chosen to fulfil this important function. For a pair of late-Ming cabinets made of *huanghuali* of similar size, see Grace Wu Bruce, *The Dr. S. Y. Yip Collection of Classic Chinese Furniture II* (Hong Kong: Art Museum, The Chinese University of Hong Kong, 1998), no. 34, pp. 126-127, sold at Sotheby's Hong Kong, 7 October 2015, lot 136.





91 Y

**A PAIR OF HUANGHUALI HORSESHOE BACK ARMCHAIRS, QUANYI**

17th/18th century

Each constructed with a three-part curved top rail composed of pressure-pinned overlapping scarf joints tenoned into oval-shaped backrails run through the seat to form the back supports and enclosed above the seat with paired beaded spandrels, the plain c-curved backsplat is well figured and tenoned into the back seat frame with the out-curved armrests supported by bowed posts and front rails by beaded spandrels tongue-and-grooved into the supports and tenoned into the seat frame fitted with a soft mat seat supported by paired transverse bowed stretchers set into the double-molded seat over plain beaded aprons and stepped box stretchers.

*Chair: 39 3/4in (99.7cm) total high;*

*Seat frame: 20 1/4in x 23 5/8 x 18 1/2in (51.4 x 60 x 46.3cm) (2).*

**USD60,000 - 90,000**

十七/十八世紀 黃花梨三接圈椅成對

**Provenance:**

Grace Wu Bruce, Hong Kong, 1 March 1996

**來源：**

香港嘉木堂（Grace Wu Bruce）· 1996年3月1日

This pair of horseshoe back armchairs exhibit a sophisticated, neat, and tidy design. A three-section crest rail is regarded as a finer construction because it requires larger pieces of wood than a five-section one. Rather than being s-curved, the backsplat and posts are gently bowed. The beaded spandrels are added in order to better support the crest rail. The unadorned and straight apron and flange brackets enhance the austere simplicity of the design. "The result is a chair whose aesthetic power derives from structural integrity rather than decorative detail." (Robert H. Ellsworth et al. *Chinese Furniture: One Hundred Examples from the Mimi and Raymond Hung Collection* (New York, 1996), no. 16, p. 72. A similar pair of *huanghuali* horseshoe back armchairs, featuring the same design, was in the collection of Richard Fabian, sold at Sotheby's New York, 15 March 2016, lot 41.









92 Y

**A RARE ZITAN CORNER-LEG TABLE, TIAOZHUAO**

Qing dynasty, 18th century

The finely figured single-board floating panel top set into a mitered, mortise and tenon frame over three transverse stretchers hidden tenoned into the ice-plate edge, the elegant, thick beaded apron with barbed and cusped edge half lapped and tongue-and-grooved into the underside of the frame and into the slightly splayed tubular supports.

33 x 41 5/8in x 13 7/8in (83.8 x 105.7 x 35.2cm)

**USD60,000 - 90,000**

清 十八世紀 紫檀無束腰壺門牙子小條桌

**Provenance:**

Grace Wu Bruce, Hong Kong, 10 May 1990

**Published:**

Grace Wu Bruce, 'Classical Chinese Furniture in Tzu-t'an Wood', *Arts of Asia*, November – December 1991, pp. 138-148, fig 17.

**來源：**

香港嘉木堂（Grace Wu Bruce）· 1990年5月10日

**出版：**

伍嘉恩（Grace Wu Bruce）· 《Classical Chinese Furniture in Tzu-t'an Wood 中國古典紫檀家具》· 《Arts of Asia 亞洲藝術》· 1991年11月至12月刊· 頁138-148· 插圖編號17

The design and dimensions of the present lot are very similar to a *zitan tiaozhuo* (long narrow corner-leg table) in the collection of the Summer Palace, which is illustrated in Wang Shixiang, *Classic Chinese Furniture: Ming and Early Qing Dynasties* (Chicago, 1986), pp. 149 and 284, no. 95. In addition, a *zitan kangji* (long, low and narrow rectangular table to be placed on a *kang* bed), also in the Summer Palace, illustrated in Wang Shixiang, *Connoisseurship of Chinese Furniture: Ming and Early Qing Dynasties* Volume I (Chicago: Art Media Resources Ltd., 1990), p. 51, no. B19 (text) and in Volume II, p. 71, no. B19 (illustration), has the same design as the present lot, featuring gracefully scrolled curvilinear aprons and ice-plate edge. According to Wang Shixiang, these pieces are "made of high-quality *zitan* and are among 10 to 20 pieces of this type in the Summer Palace Collection. These pieces are in a Ming style...and were likely made as imitations by the Imperial Workshop during the reigns of Yongzheng or Qianlong." A comparable *zitan* corner-leg table, from the Marie Thereasa L. Virata (1923-2015) Collection, was sold at Christie's New York, 15 March 2017, lot 642.











93 WY

**A FINE AND RARE HUANGHUALI THREE-SHELF BOOKCASE, JIAGE**

Qing dynasty, 18th century

Of upright rectangular form, with double beaded rails of square section mitred and tenoned into three shelves with exposed tenons on the short sides, the center shelf suspending two drawers carved with raised beaded panels fitted with white brass basket-form pulls, the lower shelf set off by humpback aprons. 68 7/8 x 32 7/8 x 14 3/4in (175 x 83.5 x 37.5cm high)

**USD50,000 - 70,000**

清 十八世紀 黃花梨三層全敞帶抽屜架格

This bookcase is a classic type illustrated in Wang Shixiang, *Connoisseurship of Chinese Furniture: Ming and Early Qing Dynasties*, Vol. II, p. 140, plate D3, with a set of two drawers suspended from the second shelf and lacking galleries at the sides and back. The present lot could be classified as an open shelf stand but can serve both purposes as it did in the Cowles home.

See Dr. Chu-Pak Lau, *Classical Chinese Huanghuali furniture from the Haven Collection* (Hong Kong: University Museum and Art Gallery, The University of Hong Kong, 2016), no. 58, pp.244-5, designed with a gallery on upper two shelves, and no. 57 p. 242-3. For a four-shelf bookcase with *wumu* galleries, in the Minneapolis Institute of Arts, see Robert D. Jacobsen and Nicholas Grindley, *Classical Chinese Furniture in the Minneapolis Institute of Arts* (Minneapolis: the Minneapolis Institute of Arts, 1999), no. 49, pp 142-3.

See also Sarah Handler's illuminating article, "Cabinets and Shelves Containing All Things in China." *JCCFS*, Volume 4, no.1, pp. 26-27.





94

# **A HUALI STORAGE CHEST, YIXIANG**

Qing dynasty, 19th century

The three-board top set over straight sides and fitted with a circular *huangtong* lockplate with cloud-shaped hasp, the side panels set with c-shaped *huangtong* bail handles with circular backplates and striking plate.

18 3/4 x 39 1/2 x 25 7/8in (47.7 x 100.3 x 65.8cm)

**USD5,000 - 8,000**

清 十九世紀 花梨木大衣箱

## **Provenance:**

Jim Freeman, March 1, 1989

來源：

Jim Freeman舊藏



This rectangular chest is designed with a classic aesthetic that accentuates the mesmerizing wood grain. The “double happiness” symbol indicates that it was used to store either the bride or the groom’s wedding gowns or their matrimonial beddings, which include red linens and pillows. With a glowing surface and graining patterns that are similar to those of *huanghuali*, *huali* became a popular and much more affordable alternative for furniture making during the late-Qing period, when the supply of *huanghuali* was limited. A pair of 18th/19th century *huanghuali* storage chests with the same design were sold on 15 September 2014, lot 8110.





95 WY

**A LARGE HUANGHUALI WAISTED CORNER-LEG TABLE WITH GIANT ARM BRACES, TIAOZHUO**

17th/18th century

The finely figured single-board floating panel top set into a mitered, mortise and tenon frame with ice-plate edge, supported on the underside by four transverse stretchers hidden tenoned into the frame, the beaded apron and recessed waist carved from a single board half-lapped and tenoned into squared supports originally joined to a horizontal stretcher, now with giant's arm braces.

32 7/8 x 72 1/2 x 21in (83.5 x 184.3 x 53.4cm)

**USD50,000 - 80,000**

十七/十八世紀 黃花梨有束腰馬蹄足霸王枱條桌

**Provenance:**

The collection of Robert Long, Palma Valley, California, 1 March 1984

**來源：**

Robert Long舊藏，加州波馬谷，1984年3月1日

Of impressive size and silhouette, this table is comparable in feature to a painting table formerly in the Hung collection; see Robert Hatfield Ellsworth, Nicholas Grindley and Anita Christy. *CHINESE FURNITURE. One Hundred Examples from the Mimi and Raymond Hung Collection*. (New York, 1996), Vol. I, no. 58, pp. 158-59, with s-shaped braces joining the interior of the legs. The present lot shares close dimensions in height and length, and is half the width of the Hung table.

For a painting table without s-curved braces and with a burlwood top, see Christies Hong Kong, 26 November 2017, lot 8109.





96

96 Y

**A HUANGHUALI RECTANGULAR LOW TABLE, KANGZHUO**

17th/18th century

The well-figured two-board rectangular top set into a mitred, mortise and tenon frame with rounded edge over a humpback apron set with three vertical posts on the long sides and a single post on the short side, the top supported on the underside with three stretchers hidden tenoned into the frame. 16 1/2 x 37 1/2 x 22 3/4in (41.9 x 95.2 x 57.8cm)

**USD8,000 - 12,000**

十七/十八世紀 黃花梨無束腰裹腿羅鍋枱桌

The design of this low table features a *guotui* (leg-encircling) double round molding frame with *luoguocheng* (humpbacked stretchers) and *ailao* (short vertical posts), a typical Ming style, though more commonly seen in square stools. The leg-encircling technique is thought to have been adapted from bamboo furniture making. While the upper leg-encircling stretcher that thickens the frame gives the table a more elegantly powerful appearance, the bamboo-mimic and lattice-like design prevents it from feeling too heavy.

Stools with the same design can be found in Wang Shixiang, *Classic Chinese Furniture: Ming and Early Qing Dynasties* (Thailand: White Lotus Co., Ltd. 1986), no. 12, p. 60; Robert H. Ellsworth, *Chinese Furniture: Hardwood Examples of the Ming and Early Ch'ing Dynasties* (New Fairfield, 1997), no. 109, p. 199; and Robert Ellsworth and Howard A. Link, *Chinese Hardwood Furniture in Hawaiian Collections* (Honolulu: Honolulu Academy of Arts, 1982), no. 16.



97

97 Y

**A LARGE HUANGHUALI BRUSHPOT, BIHAI**

Qing dynasty, 18th/19th century

The powerful, cylindrical vessel finely figured with an undulating grain of swirling cloud-like configurations surrounding multiple 'ghost faces', the surface bearing a lustrous sheen and elegant patina, the concave base fitted with a central plug. 9 5/16in (24cm) diam; 9in (22.5cm) high

**USD12,000 - 15,000**

清 十八/十九世紀 黃花梨筆海

During the late 16th and early 17th centuries, brushpots began to appear frequently in both pictorial depictions and textual records. They quickly replaced brush racks as the more popular accessory on scholars' desks. This trend coincided with the use of valuable hardwoods for furniture making in late-Ming China. In particular, *huanghuali* was highly praised for its suitability as a material for brushpots, thanks to its conspicuously sensuous surface patterning. (Curtis Evarts, "Elegant Empty Containers: Hardwood Brushpots," *Liang Yi Collection: Small Objects* (Hong Kong, 2007), pp. 6-17)

This unadorned brushpot is relatively large and could be referred to as a scrollpot, which is used to contain paintings and calligraphic scrolls. Its subtly tapered curves enhance its simple yet graceful appearance. Similar large *huanghuali* brushpots are illustrated in *op. cit.*, no. 5, p. 22 and Robert D. Jacobsen and Nicholas Grindley, *Classical Chinese Furniture in the Minneapolis Institute of Arts* (Minneapolis, 1999), no. 89, pp. 228-229.





98 Y

**A RARE AND EXCEPTIONAL HUANGHUALI AND NANMU 'FU' CHARACTER YOKEBACK ARMCHAIR, GUANMAOYI**

Ming dynasty, 16th/17th century

The wide crest rail tapering to swept-back rounded ends and supported by curved rails of oval section tenoned to the underside of the yoke and running through the seat to become the back legs, and flanking the c-shaped backslat divided into three floating panel sections with a central well-figured *nanmu* burlwood panel set between a cut-out *fu*-character framed by a beaded edge and a u-shaped beaded apron, all flanked by elegantly barbed and cusped flange brackets running the length of the splat and tenoned into the seat frame, the s-shaped arm rests gently flaring to the handgrips and supported by elegant posts carved as a delicate vase holding a stalk of bamboo behind 'goose neck' braces with beaded stretchers, both tenoned in the side frame of the once soft-mat seat reinforced by a hard seat supported by paired bowed transverse stretchers, the front rails tongue-and-grooved to beaded, cusped and barbed aprons, the side stretchers tenoned higher than the back and footrest, with shaped aprons on three sides.

*Chair: 45 3/4in (116.2cm) total high;*

*Seat frame: 19 1/2 x 24 3/4 x 19 1/4in (49.5 x 62.8 x 48.9cm).*

**USD350,000 - 500,000**

明 十六/十七世紀 黃花梨嵌楠木癭攢靠背福字紋四出頭官帽椅

**Provenance:**

Nicholas Grindley, circular white label on the reverse, 10 May 1998

**Published:**

Curtis Evarts, 'From Ornate to Unadorned, A Study of Yoke-back Chairs', *Journal of the Classical Chinese Furniture Society*, Spring, 1993, pp. 24-33, illustrated on page 26, figure 3

**來源：**

Nicholas Grindley古董行（見椅盤底部標籤），1998年5月10日

**出版：**

柯惕思（Curtis Evarts），《From Ornate to Unadorned, A Study of Yoke-back Chairs》  
（可繁可簡：官帽及燈掛組椅個案研究），《Journal of the Classical Chinese Furniture Society》  
（中國古典家具協會期刊），1993年春，頁24-33，第26頁，插圖編號3





This remarkable chair is, at latest writing, reputed to be one of eleven known examples of its type, featuring the tripartite backsplat with inlaid burl panel under a *fu*-character with a u-shaped panel below, the bamboo and vase post supports and the inward set barbed and beaded apron. One is housed in the Minneapolis Institute of Art, illustrated in Robert D. Jacobsen and Nicholas Grindley, *Classical Chinese Furniture in the Minneapolis Institute of Arts*, (Minneapolis, 1999), pl. 9; one in the Hung Collection, illustrated in *Chinese Furniture, One Hundred Examples from the Mimi and Raymond Hung Collection*, (New York, 1996), pp. 60-61, no. 10; two pairs formerly in the Richard Fabian Collection (one pair sold at Sotheby's New York on March 15, 2016, lot 31 and the other sold at China Guardian Beijing on November 17, 2019, lot 4636, illustrated in Curtis Evarts, 'From Ornate to Unadorned, A study of Yoke-back chairs', *The Journal of the Classical Chinese Furniture Society*, Spring, 1993, pp. 24-33, fig. 4; one published in Curtis Evarts, *A Leisurely Pursuit, Splendid Hardwood Antiquities from the Liang Yi Collection* (Hong Kong, 2000), pp. 66-67, pl. 10, from the collection of Peter Fung; a pair now in a private American collection formerly in the collection of John Alex McCone, with *huanghuali* panel backsplats, another chair sold at Sotheby's New York on March 19, 2007, lot 305, now in a private collection. Evarts has later tied these eleven superbly crafted chairs to a total group of now twenty-four bearing all or a subsection of these decorative elements as individual commissions from a single workshop.

The Cowles chair belongs as one of the best examples among this illustrious company and is rich with symbolic meaning. The combination of the stylized *fu* character with its wish for good fortune and its implied blessings, together with the vase and bamboo *zhubao pingan* posts, a rebus for " (bamboo) virtue brings peace" and the dynamic carved spandrels flanking the backsplat culminating in flowerheads under the top rail set the chair firmly as a sublime gift to commemorate an important life achievement.











99

**A PAIR OF TALL RED LACQUERED INCENSE STANDS, XIANGJI**

Late Ming/Early Qing, 17th century

Each constructed with a delicately shaped beaded top of square shape with a small single panel set into a flush frame under chamfered corners over a double cut-out waist and hipped shoulder bisected by curved beaded rails set into a double cushion molded square framed base.

36 1/4 x 18 1/4 x 18 1/4in (92 x 46.3 x 46.3cm) (2).

**USD10,000 - 15,000**

明末清初 十七世紀 紅漆高束腰方香几成對

**Provenance:**

Elliott Bay Antiques, 11 July 2003

**來源：**

Elliott Bay Antiques古董行，2003年7月11日

Incense stands are often part of wealthy household and has been illustrated in early paintings. For instance, the Southern Tang (937-975) painting *Washing the Moon* (National Palace Museum, Taipei) depicts a red lacquered square incense stands with gilt decoration. Red-ground lacquer incense stands are also illustrated in *Zhongguo Zhu Mu Ya Jiao Qi Quanji 5: Jiaju* [The Complete Collection of Chinese Bamboo, Wood, Ivory and Rhinoceros Horn Volume 5: Furniture]. Beijing, 2009, nos. 108 and 109.

For an example of this type in *tianqi* and *qiangjin* lacquer with a commensurate date, see Sotheby's, 20 March 2019, lot 714. For a rare and elegant example in *huanghuali*, see Christie's New York, *The Dr. S.Y. Yip collection of fine and Important Classical Chinese Furniture*, Friday Sept 20, 2002, lot 19.







100 W

# AN EIGHT PANEL RED AND GILT LACQUER SCREEN, WEIPING

Qing dynasty, 19th century

Decorated in raised gilt lacquer on a red ground, each panel composed of three vertical sections of landscape waterways dotted with pavilions, rocky promontories and bridges with figures engaged in leisurely pursuits, all reserved on a ground of lotus and floral scrolls and set into vertical frames above a lower panel of a fronted lotus overall beaded apron, the framing members embellished with an elegant floral diaper band set with reserves of seasonal flowers, the reverse of the outer four panels later embellished with chrysanthemums and lotus plants on a black lacquer ground, the others plain. 82 x 132 x 1 1/8in (208.3 x 335.3 x 2.8cm)

USD10,000 - 15,000

清 十九世紀 紅漆識文描金庭院人物圖八扇圍屏

The late-Ming/early-Qing treatise on lacquer, *Xiu Shi Lu* (Lacquer and Lacquering), refers to the technique of forming lacquered shallow relief with gilt painting as *shiwen miaojin*. A renowned example is the *zitan* screen with gilt and painted reliefs depicting Emperor Minghuang riding a horse, in the collection of the Palace Museum, Beijing. Its effect is close to the Japanese lacquer hiramaki-e.

The distinctive subject and striking visual impact of the present screen are comparable to that of an 18th century gilt red lacquered cabinet illustrated in Liu Chuansheng, *Classical Chinese Lacquered Furniture* (Beijing: The Forbidden City Publishing House, 2013), no. 43, pp. 232-235. Both pieces share a lavish application of gilt painting on the object's surface, with the frames adorned by flower cartouches set against a rosette ground.



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Song dynasty, 12th/13th Century

10 3/8in (26.5cm) diam

US\$30,000 - 50,000



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SUI DYNASTY

9 3/4in (24.7cm) high with cover

8 5/8in (22.1cm) high of vase

\$30,000 - 50,000 \*

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SONG-MING DYNASTY

4 7/8in (12.4cm) high

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宋-明 仿古銅彝簠紋玉蓋壺





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(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share the fees and expenses of mediation. The mediator shall be a retired judge or an attorney familiar with

commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent mediation, arbitration or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national or international arbitration service agreed to by the parties, and shall be selected as follows: (i) If the arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on an arbitration service, the arbitration shall be conducted by Judicial Arbitration and Mediation Services, Inc. ("JAMS") or another national or international alternative dispute resolution ("ADR") provider of Bonhams' choice, and the arbitrator shall be selected in accordance with JAMS' Streamlined Arbitration Rules and Procedures or the rules of the other ADR provider selected by Bonhams. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the arbitration service:

- (i) The arbitration shall occur within 60 days following the selection of the arbitrator;
- (ii) The arbitration shall be conducted in New York, New York; and
- (iii) Discovery and the procedure for the arbitration shall be as follows:
  - A. All arbitration proceedings shall be confidential;
  - B. The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;
  - C. Discovery, if any, shall be limited as follows:
    - (i) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (ii) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (iii) Compliance with the above shall be enforced by the arbitrator in accordance with New York law;
    - D. Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;
    - E. The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitration.

## LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original buyer (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the UPPERCASE TYPE heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within ten (10) days

# Conditions of Sale - continued

after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original buyer alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the consignor to pay the balance of the original purchase price to the original buyer. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original buyer our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original buyer only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the buyer's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE BUYER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the UPPERCASE TYPE heading of the catalog entry for the lot. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) Chinese, Japanese and Korean paintings and calligraphy (unless, within twenty-one days of the sale of any such lot, the original purchaser gives written notice to Bonhams alleging that the lot is a counterfeit and within ten days after giving such notice returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a counterfeit), as current scholarship in these respective fields does not permit unqualified statements as to Authorship or date of execution; (c) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the UPPERCASE TYPE heading identifying the Authorship; (d) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (e) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (f) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

For purposes of sections (a) and (b) above, "counterfeit" is defined as a work created with intent to deceive.

## LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE BUYER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS CONSIGNOR TO A PURCHASER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.



# Buyer’s Guide

## BUYING AND BIDDING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at [www.bonhams.com](http://www.bonhams.com) or contact our Client Services Department at Tel: 1-800-959-4383 (toll free, within the US) or Tel: 1-908-707-0077 (outside the US).

### Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at [www.bonhams.com/us](http://www.bonhams.com/us).

### Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request and are strongly recommended for all intending bidders who cannot view the property in person.

### Estimates

Bonhams' catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

### Reserve

Unless indicated by the  $\pounds$  symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

### Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a  $\blacktriangle$  symbol next to the lot number(s). Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a  $\bigcirc$  symbol next to the lot number(s).

### Bidding at Auction

You must be eighteen (18) years old or over to bid. At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, or via email. Irrespective of previous bidding activity a valid Bonhams' client account is required to participate in bidding activity. You will be required to provide government issued proof of identity, proof of residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale. Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present

in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor up to the amount of the reserve, but never above it. We assume no responsibility for failure to execute bids for any reason whatsoever.

### In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

### Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at [www.bonhams.com/](http://www.bonhams.com/) us, at offsite auction locations and at our Los Angeles, San Francisco and New York galleries.

### By Telephone

We can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of twenty-four (24) hours prior to the sale.

### Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit [www.bonhams.com/us](http://www.bonhams.com/us) for details.

In order to bid online in a sale, you must be eighteen (18) years old or over and you must register to bid via MyBonhams.com. Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

*Online Bidding Registration for Individuals:* Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact the Client Services Department for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to the Client Services Department; (ii) to provide such information as we require to enable us to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks) on that third party; and (iii) that where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid (whether or not you have disclosed that fact or the identity of the principal). Where you are the successful bidder for any lot with a hammer price equal to or in excess of US \$10,000, and if you have not provided such documents previously, you will be required to upload or provide to the Client Services Department your government issued photo ID and (if not on the ID) proof of your address before the purchased lot can be released to you. Notwithstanding the foregoing, we reserve the right to request ID documentation from any bidder or buyer and to refuse to release any purchased lot until such documentation is provided.

*Online Bidding Registration for Companies or Other Legal Entities:* You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the entity. You must provide a credit card for verification either in your

name or the name of the entity but payment must be made from an account in the entity's name. If your credit card fails verification, you will not be permitted to bid and should contact the Client Services Department for assistance. We may, in addition, require a bank reference or deposit prior to letting you bid. For all successful bids, we require the entity's certificate of formation/incorporation or equivalent documentation confirming the entity's name and registered address, documentary proof of each beneficial owner owning 25% or more of the entity, and proof of your authority to transact before the lot can be released to you.

We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

### Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200.....	by \$10s
\$200-500.....	by \$20/50/80s
\$500-1,000.....	by \$50s
\$1,000-2,000.....	by \$100s
\$2,000-5,000.....	by \$200/500/800s
\$5,000-10,000.....	by \$500s
\$10,000-20,000.....	by \$1,000s
\$20,000-50,000.....	by \$2,000/5,000/8,000s
\$50,000-100,000.....	by \$5,000s
\$100,000-200,000.....	by \$10,000s
above \$200,000.....	at auctioneer's discretion

**The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.**

### Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

### Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

### Payment

Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within five (5) business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank.

# Buyer’s Guide - continued

### Sales Tax

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact the Client Services Department for our form.

### Regulated Species Materials

The export of a lot from the United States or import into certain countries may be subject to export or import regulations, licensure and/or other restrictions; in particular, lots containing plant or animal materials such as tortoiseshell, coral, whalebone or certain types of woods, irrespective of age or value, may require the granting of one or more export or import licenses or certificates, or may be banned from import altogether by some countries. Moreover, the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country. Lots that contain such regulated species materials may also not be eligible for exportation or for re-importation into the United States if they are not at least 100 years of age. In addition, resales of lots containing certain regulated species materials may be subject to restrictions in some jurisdictions.

Lots noted in the catalog with a “Y” next to the lot number contain one or more such regulated plant or animal materials, however lots containing regulated material may lack the Y notation. It is the buyer’s responsibility to investigate any such restrictions and to obtain any relevant export or import licenses. Please note that this process is governed by local authorities and may take considerable time. Regardless of any delay in the obtaining of an export/import license or certificate or denial thereof, purchased lots shall be paid for in accordance with the Conditions of Sale, and any such delay or denial shall not serve as the basis for cancellation of any sale. Prospective buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements, and costs prior to bidding.

Prospective buyers should also check with their local (e.g. state) regulatory authorities regarding any local restrictions and/or permit requirements that may apply with respect to purchases of regulated species materials. Upon request, Bonhams may refer the purchaser to a third-party agent to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that any necessary licenses or certificates can be obtained. Please contact the relevant Specialist Department for a suggested list of shipping agents prior to placing a bid if you are uncertain as to whether a lot is subject to export/import license or certificate requirements or related restrictions.

### Collection of Purchases

Scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property. If you are sending a third party to collect, please provide details to our Client Services Department at [invoices.us@bonhams.com](mailto:invoices.us@bonhams.com) prior to your scheduled pickup or we will be unable to release your property.

For your convenience, pre-allocated 30-minute collection time slots are available by appointment Monday through Friday between 9am – 4:30pm local time. To schedule collection of purchases, please contact our Client Services Department at Tel: 1-800-959-4383 (toll free, within the US) or Tel: 1-908-707-0077 (outside the US).

### Shipping & Removal

Buyers are to review the Offsite Sold Property Storage section (below) for information regarding lots that will be removed to the offsite warehouse of Door To Door shortly after the sale. These designated lots must be collected by the buyer from Bonhams (at the designated premises where the sale occurred) prior to the day and time designated in the Offsite Sold Property Storage section, or from Door To Door thereafter. If buyers of these designated lots also buy other lots, these lots may also be removed to the warehouse of Door To Door, so all lots remain together and customers can collect or ship from one location. All other items will remain at Bonhams for a period of fourteen (14) days, after which time they may be transferred to offsite storage at the buyer’s risk and expense.

For an additional fee, Bonhams may provide packing and shipping services for certain items. If you wish to receive a

Bonhams’ shipping quote, please indicate this at the time of registration. Carriers are not permitted to deliver to P.O. boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

### Handling and Storage Charges

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected within fourteen (14) calendar days of the auction.

Bonhams reserves the right to remove uncollected sold lots to the warehouse of Door To Door at the buyer’s risk and expense. Handling and storage and Full Value Protection fees will apply, as further set forth in the Offsite Sold Property Storage section (below).

### Offsite Sold Property Storage

All lots marked with a “W” in the catalogue are oversized and subject to additional storage and shipping as set forth below. Lots not so listed will remain at Bonhams; provided, however, THAT IF BUYERS OF W LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF DOOR TO DOOR, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams Client Services Department.

A. NEW YORK Sales (and New York Online Sales). Unless you are otherwise notified:

- **W lots (and additional purchases) from sales occurring on *Tuesdays* and *Wednesdays*** will be transferred to offsite storage at Door To Door on the proximate *Thursdays*. You may collect W lots from Bonhams by 5pm Eastern Time on *Wednesdays*.

Purchases will be available for collection on *Fridays* of the same week from Door To Door.

- **W lots (and additional purchases) from sales occurring on *Thursdays*, *Fridays* and *Mondays*** will be transferred to offsite storage at Door To Door on the proximate *Tuesdays*. You may collect W lots from Bonhams by 5pm Eastern Time on *Mondays*.

Purchases will be available for collection on *Wednesdays* from Door To Door.

Collections appointments must be booked twenty-four (24) hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

Address:  
Door To Door Services  
50 Tannery Rd  
Somerville, NJ 08876

B. LOS ANGELES Sales (and Los Angeles Online Sales)

- You will be notified in advance of the sale of the date and time of the removal of W lots (and additional purchases) to the Door To Door warehouse. Please be advised that removal may occur the day following the day of the sale.

Collections appointments must be booked twenty-four (24) hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

Address:  
Door To Door Services  
6280 Peachtree St.  
Los Angeles, CA 90040

The transfer of lots to the warehouse of Door To Door is at the buyer’s risk and expense. For sold lots removed to Door To Door, there will be transfer and Full Value Protection charges due immediately upon transfer and daily storage charges will begin to accrue five (5) business days after the transfer.

The per-lot charges of Door To Door Services are as follows (plus any applicable sales tax):

### FURNITURE/LARGE OBJECTS

Transfer ..... \$75  
Daily storage..... \$10  
Full Value Protection (on Hammer + Premium + tax) 0.3%

### SMALL OBJECTS

Transfer ..... \$37.50  
Daily storage..... \$5  
Full Value Protection (on Hammer + Premium + tax) 0.3%

Please note, Door To Door does not accept liability for damage or loss due to negligence or otherwise, exceeding the stated value of such goods, or at its option the cost of repairing or replacing the damaged or missing goods.

**For more information regarding storage, shipping, or collection from Door To Door please contact Door To Door directly at [auctions@dttdusa.com](mailto:auctions@dttdusa.com).**

### Payment

Payments for purchased lots must be made directly to Bonhams. Door To Door will not release property unless the buyer has paid Bonhams in full. All charges for handling and storage due to Door To Door must be paid by the time of collection from their warehouse. Payment may be made by cash, check, or credit card. Please contact Door To Door in advance to ascertain the amount due.

Lots will only be released from the Door To Door warehouse upon production of a “Release Order” obtained from the Cashier’s Office at Bonhams.

The removal/storage and/or shipment by Door To Door of any lots will be subject to their standard Conditions of Business, which can be found at <https://www.dtdusa.com/terms-and-conditions> and are available upon request from the Bonhams Client Services Department or from Door To Door directly.

# Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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**Paddle number (for office use only)**

**General Notice:** This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

**Notice to Absentee Bidders:** In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

**Notice to First Time Bidders:** New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

**Notice to online bidders:** If you have forgotten your username and password for [www.bonhams.com](http://www.bonhams.com), please contact Client Services.

**If successful**

I will collect the purchases myself ☐  
Please contact me with a shipping quote (if applicable) ☐  
I will arrange a third party to collect my purchase(s) ☐

**Please email the completed Registration Form and requested information to:**

Bonhams Client Services Department  
580 Madison Avenue  
New York, New York 10022  
Tel +1 (212) 644 9001  
[bids.us@bonhams.com](mailto:bids.us@bonhams.com)

# Bonhams

<b>Sale title:</b> The Mary and Cheney Cowles Collection of Classical Chinese Furniture	<b>Sale date:</b> Monday March 20, 2023
<b>Sale no.</b> 28440	<b>Sale venue:</b> New York
<b>General Bid Increments:</b> \$10 - 200 .....by 10s \$200 - 500 .....by 20 / 50 / 80s \$500 - 1,000 .....by 50s \$1,000 - 2,000 .....by 100s \$2,000 - 5,000 .....by 200 / 500 / 800s \$5,000 - 10,000 .....by 500s \$10,000 - 20,000 .....by 1,000s \$20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s \$50,000 - 100,000 .....by 5,000s \$100,000 - 200,000 .....by 10,000s above \$200,000 .....at the auctioneer's discretion The auctioneer has discretion to split any bid at any time.	
Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.	
E-mail (in capitals) _____ By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.	
I am registering to bid as a private client <input type="checkbox"/>	I am registering to bid as a trade client <input type="checkbox"/>
Resale: please enter your resale license number here _____ We may contact you for additional information.	

SHIPPING	
Shipping Address (if different than above):	
Address: _____	Country: _____
City: _____	Post/ZIP code: _____

**Please note that all telephone calls are recorded.**

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

**You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.**

\* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams only if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.	
Your signature:	Date:







ASIA  
WEEK  
NEW YORK

**Bonhams**  
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